

# News and Reviews of Art--Cubism Reappears in the Current Archipenko Exhibition

School That Thrives on Oppo-  
sition Represented in Rooms  
of Societe Anonyme Inc.

Mrs. Ponsouby de Tompkins: "I met  
the latest, greatest genius of the  
son last night at Mrs. Leo Hunter's."  
Col. Ponsouby de Tompkins: "Yes—  
and what does he do?"  
Mrs. Ponsouby de Tompkins (im-  
pressively): "Nothing—nothing at all."  
Punch, in the 90's.

By HENRY McBRIDE.

CUBISM thrives upon opposition.  
Nothing pleases the disciples of  
this school more than to be at-  
tacked. Every time a bigot shouts  
aloud in the market place his detesta-  
tion of modern art fresh troops of  
converts crowd to worship in the gal-  
eries where it is shown. The basic  
principle of this phenomenon is per-  
haps not new. Walt Whitman, they  
say, used to write anonymous letters  
to the newspapers attacking himself.  
Certainly no artistic movement in his-  
tory—with the possible exception of  
the immediately preceding movement  
that produced impressionism—has been  
so persistently reviled, yet after all  
this persecution it finds itself more  
strongly entrenched in the public re-  
gard than ever before.

It is with this fact in mind, and en-  
tirely with the view of aiding the newer  
artists, that the quotation that begins  
this article has been jugged forth from  
THE NEW YORK HERALD's late Victorian  
attic to be offered to the opponents of  
the cause. Perhaps some enemy to the  
art of Archipenko, the latest sensation  
in Europe and now first appearing on  
these shores in the rooms of the Societe  
Anonyme, Inc., will find it apt. Cer-  
tainly it is apt for Archipenko, the  
sculptor, does "nothing—nothing at all."  
Instead of doing the thing, Archipenko  
does the absence of it.

Don't you believe that?  
Go see the show.

Or read this extract from an apprecia-  
tion of this new genius written by  
Ivan Goll and now translated into Eng-  
lish by Mrs. Knoedler:

"But Archipenko did not stop even  
here. And so, after having utilized the  
materials, and even their replications,  
he hurls himself in pursuit of space and  
undertakes to mould, as he would clay,  
pure atmosphere. He makes 'holes,'  
miraculous mirages, phantasms. All  
that we know and all that we are exists  
only in our imagination. Nothingness  
has an existence. That which is concave  
is also convex. Often the void seems to  
us as palpable as matter. And this is  
just what, in his most recent works,  
Archipenko assumes when, instead of the  
head of a man or the breasts of a work-  
ing, he substitutes a hole—its non-be-  
ing. The artist-creator reveals himself  
here; empty space surrounded by plastic  
shapes acquires in itself a personal form  
which gives us the same impression of  
vitality as the substance which it re-  
places."

Daring, is it not? Archipenko does  
indeed go far. A number of ladies who  
hitherto had followed every manifesta-  
tion of the modern spirit with implicit  
faith were inclined to be frightened at



THE ONSLAUGHT by R. TAIT MCKENZIE. FERRARIS GALLERIES.

the private view and went about ask-  
ing: "Is he sincere? Are all these  
young men who come here sincere?"  
What rot. Of course they are sincere.  
I shall be willing to eat my hat—a nice,  
new, expensive Knox that I should be  
loath to part with—if they be proved  
insincere. Why should they be thought  
insincere? The evidence is all the other  
way. It is the million spouting the  
same theory who are insincere. How  
can a million have the same opinion  
and pretend to honesty? And upon sec-  
ond thought Archipenko is not so very  
daring after all. He simply tried for  
the impossible—and got it. All artists  
worthy of the name do that. Masaccio  
did that. Michelangelo and Cezanne did  
it. Even our own Winslow Homer de-  
fied the raging ocean—which is about  
as impossible a thing as I can think of  
and got away with it.

Of course it's a self-conscious age.  
Archipenko probably said to himself:  
"I must do something that's impossible;  
say, fellows, what is there that's im-  
possible?" And when they laughed at  
him and said, "Nothing," Archipenko  
probably replied, "You said it! I'll do  
that; in sculpture, too." And the fuses  
that have attended the exhibitions of  
his experiments in Venice, Geneva,  
Paris, London, Amsterdam, Brussels,  
Athens, Berlin and Munich attest his  
success.

## ATHLETES IN SCULPTURE.

A sculptor of a totally different order,  
one who does not have to cite the Ein-  
stein theory in self-justification, is R.  
Tait McKenzie, who has brought his  
latest things over from Philadelphia for  
an exhibition in the Ferraris Galleries.  
At the first view there were ten and little  
cakes, and an impressive crush of the  
socially eminent. Most of the men pre-  
sented had the detached air that is still  
successfully cultivated in Boston. Or  
perhaps they too had come over from

Philadelphia. At any rate the atmos-  
phere was exceedingly pleasant, and  
there was much genuine enthusiasm for  
the part of these decent people for the  
work of Dr. McKenzie.  
He has not tried for the impossible.  
Simplicity has pointed out that the im-  
possible sometimes descends upon one,  
but this accident has not befallen Dr.  
McKenzie, and he appears to be reason-  
ably content with the possible. His  
works have a good English air. They  
are rather better than the things one  
sees in the vestibules of the Royal Acad-  
emy, for one thing because they are  
somewhat smaller than the average Bur-  
roughs production. Well smoothed sur-  
faces are often monotonous when the  
surfaces are too big. But Dr. McKen-  
zie's sane technique is not open to this  
accusation, and particularly not in such  
elaborate compositions as the "Foot-  
ball," where one has quite enough to  
think about without bothering about  
style.

Dr. McKenzie's adherents think more  
of "a choice" than of "le mot de  
chose." The polite phrase that was oft-  
est upon the lips of the Boston-Phil-  
adelphia contingent was that these were  
"subjects worthy of the Greeks." So  
they were. So they are. The Greeks  
continue to be almost pure Greek, and  
Dr. McKenzie celebrates athleticism. It  
was really pathetic to notice how this  
thought was relieved by the first viewers.  
There was the visible relief from tension  
that is noticed when convicted sinners  
get a stay of sentence. One segment of  
our life is not so bad after all, was the  
feeling.

The going has been decidedly easy for  
Dr. McKenzie so far. He has led a pro-  
tected life, somewhat aloof. And by  
"aloof" I do not mean Philadelphia.  
Sculpture has been an agreeable side  
issue with him. Had circumstance com-  
pelled him to rely upon sculpture ex-  
clusively his art doubtless by this time  
would have been much more rugged. As  
it was he trusted to his powers, which  
are considerable, only little by little, and  
the correctness of his recent figures in  
the round and their popularity are prob-  
ably beyond his early hopes. Modesty  
is attractive in the man, but not the best  
of assets for the artist.

He has been since 1904 the director  
of physical education in the University  
of Pennsylvania, but before that he  
lectured upon anatomy for the medical  
school of McGill University of Montreal  
and also upon artistic anatomy for the  
Association of Artists in New York.  
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Museum Galleries, is a good colorist  
and does not shrink when it comes  
to a landscape. He is excessively fond  
of paint and the pigment is sometimes  
piled so high on his canvases that it  
comes into rivalry with the work of  
Archipenko, who is what is known as a  
"painter-sculptor." When he has a defi-  
nitely paintable subject before him, as  
in the "Mountain Pool," a pleasant pic-  
ture is the result.

Mme. Amiard Oberteuffer, who is ex-  
hibiting still lifes in the Arlington Gal-  
leries, is a Frenchwoman who has won  
honors at home, and deservedly. She has  
command of a charming palette and is  
always painter like. She has the touch  
that is seen in the works of Hogarth, or  
better yet, Ribot; but without the dy-  
namics that they command. Two still  
lifes, Nos. 10 and 19, that are verging  
towards the abstract, are among her  
best, although "the" best is a study of  
pears made outdoors from the growing  
fruit upon the tree.

Mr. and Mrs. Robert Hamilton are  
having a joint exhibition in the Touch-  
stone Galleries. Mr. Hamilton's best is a  
cattle piece, "Slopes of Arcadia," in  
which the animals are happily placed.  
Mrs. Hamilton is a portrait painter, and  
her best, naturally enough, is a portrait  
of her husband.

## INDUSTRIAL ARTS EXHIBITION.

Mrs. William Alexander, founder and  
president of the National Revival of In-  
dustrial Arts, is arranging an exhibition  
of a great many lines of beautiful things  
done by craftsmen in various parts of  
the United States. It will be held at  
516 Fifth Avenue, and will open on Feb-  
ruary 13. Among the patronesses are  
Mrs. Vanderbilt, Mrs. Charles B. Alex-  
ander, Lawrence L. Gillespie, Arthur  
Jacobi, Mr. Orville Wilson, Hamilton Fish  
Webster, Grenville Kane, Newbold Lee  
Roy Edgar and T. J. Oakley Rhineland.

## ACADEMY IN ROME PRIZES.

The American Academy in Rome has  
announced its annual competition for  
the prizes of Rome in architecture, sculp-  
ture, painting and classical studies. The  
Fellowships in architecture, sculpture  
and painting are each of the value of  
\$3,000 for a term of three years. Of  
the fellowships in classical studies, two  
are of the value of \$1,000 each for one  
year, and one carries a stipend of \$2,500  
for two years. In all cases residence in  
Rome is required. The Academy is free of  
charge.

The awards are made after competi-  
tions which, in the case of the fine arts,  
are open to all unmarried men, citizens  
of the United States; in the case of  
classical studies they are open to un-  
married men or women. Entries will be  
received until March 1. Any one inter-  
ested should apply for detailed circulars  
to the Academy, executive secretary,  
American Academy in Rome, 101 Park  
avenue, New York City.

## ROGERS MEMORIAL SHOW.

For the first time in the history of the  
Society of Independent Artists the an-  
nual show which starts February 26 at  
the Waldorf-Astoria, will include a me-  
morial exhibition. Mary C. Rogers, to  
whom that honor has been accorded, was  
one of the founders and directors of the  
society. She died last summer at thirty-  
eight. She exhibited at the Mac-  
donald Club, at the Worcester Museum,  
besides the annual independent shows.  
Her work will be confined to one room,  
and will include forty oils, water colors,  
monotypes, etc., selected from the large  
number she left at her death. Of her per-  
sonality, achievements and struggles,  
Robert Henri, one of the society's di-  
rectors, says:

"When the work of Mary Rogers was  
shown me by her husband, I realized  
that I was looking at an artist of ability  
but of importance. She evidently re-  
ceived the influence of all the older move-  
ments. No doubt she learned a great deal  
from the study of such as Artistic and  
Cezanne, but I find in her work all these  
influences serve only as advantages to  
a definitely original and personal ex-  
pression. That same beautiful person-  
ality which one felt in coming in contact  
with her seemed to be doubly expressed  
in her work and I know her infinitely  
more, having seen her work, than I did  
in my acquaintance with her."

It seems to me that artists who, like  
her, work more or less in obscurity,  
struggling with practically no encour-  
agement and with many discouragements  
which come from sending pictures to  
the regular exhibitions and having them  
returned, are the people who make  
the world go forward, and it is a pity  
that we are not more able to see their  
work as they are producing it—that we  
have no better facilities for seeing the  
work of such artists, giving them moral  
if not financial support, which they need.  
This is, of course, the peculiar value of  
the Society of Independent Artists.

"With all the splendid motives of the

## Bridal Couples at Hot Springs

Tracey Dows of New York. Mr. and  
Mrs. Ethel B. Sanley, Mr. and Mrs.  
Rufus B. Smith, Mr. and Mrs. Layrence  
C. Wilton of Cincinnati; Mrs. Moses  
Ellis of Wellesley Hills, Mass.; Mrs. M.  
W. Freeman of Brookline, Mass.; Mrs.  
M. P. Knowlton and Miss Elizabeth  
Knowlton of Springfield, Mass.; Mrs.  
William A. Jepson of Boston, Mr. and  
Mrs. William S. Furst of Philadelphia,  
Miss Rowland McKee of Dayton, J.  
Stewart Smith of Baltimore and R. S.  
Meier of Washington.

Miss Frances Ferguson has arrived  
from New York to join Mr. and Mrs.  
Walter Ferguson, Jr., at the Lanier  
Dunn cottage, which they have taken  
for six months. Mrs. Edgar Park en-  
tertained Mr. and Mrs. Ferguson and  
Mrs. Errol Kerr at dinner at Box-  
wood Farm.

Among those expected to arrive next  
week are Mr. and Mrs. Henry Evans  
and Mrs. Clifford Shinkle, Mr. and  
Mrs. Clifford G. Paine, Mr. and Mrs.  
James C. Lytle and Col. and Mrs. F. D.  
Lackey.

society, in its present limited space it  
is impossible to give more than a mere  
fragmentary exhibition of a man's  
work, and it is desirable that better  
facilities be established so that we may  
not miss the beautiful things as they  
pass. It is well that we do and are  
anxious to recognize the value of the  
work of the artist after his death, but  
it would be much better for us if we were  
keener in our search and more ready to  
give opportunity for expression to the  
living.

## PORTRAITS, INTERIORS, 'STATES OF THE SOUL'

The Kingore Galleries contain three  
separate exhibitions: portraits by Lil-  
lian Cotton, spiritistic-etheric painting  
by Tami Koume, and interiors by Edith  
Bent Thompson.

The general disappointment that has  
been expressed over the official war por-  
traits now being shown in the Metro-  
politan Museum has caused the friends  
of art to be carefully scrutinized during  
the last few weeks, and the obvious  
remedy that suggests itself for the lack  
of practice that seems to hamper our  
most promising artists is that they  
should be given more practice. Uncon-  
sciously the habit of having one's por-  
trait painted has ceased to be the cus-  
tom that once it was, and apparently  
some stimulus will be necessary to re-  
vive it. Consequently every new col-  
lection of portraits that comes before  
the public is just so much welcome con-  
tribution to the business of stirring the  
public interest.

Miss Cotton, who is a young painter  
at the beginning of her career, has al-  
ready had the advantage of some well  
known people as sitters and has painted  
them with great directness and sim-  
plicity. Among these celebrities is Nor-  
man Trevor, who makes a "first appear-  
ance" on the list of a New York picture  
gallery. Other portraits are of Mrs. G.  
Allen Peabody, Miss Yvonne Townsend,  
Ogden L. Mills, Mrs. Chester Burden,  
Mrs. Carle Atherton, Miss Edith Blair,  
Newell Bent, Mrs. Thomas Cook, Miss  
Charlotte Ives, Miss Gwendolyn King  
and Miss Mary Lothrop. The last men-  
tioned is probably the most successful  
of all Miss Cotton's portraits.

The darkened room, the electric spot-  
lights upon the pictures and the young



A WOMAN STANDING, BY ARCHIPENKO.

Japanese painters in kimono combined  
to suggest something esoteric in the art  
of Mr. Koume. This artist is, however,  
nothing more than a cubist, and his  
"states of the soul" are a feeling for  
color and a feeling for design and doubtless  
the technique of a cubist. Dominating his  
thought, is a love of mysticism, and  
when an Easterner happens to be a mys-  
tic he seems to Westerners to be mysti-  
cal indeed.

Mr. Koume, who is a delightful young  
man of the utmost refinement, explains  
his intentions beautifully, but he admits  
himself that words are inadequate to  
describe the things he would do in  
paint, and so he has invented a sym-  
bol for his art somewhat like a Maltese  
cross. This symbol cannot really be  
pronounced, but for the sake of conver-  
sational purposes he has agreed to al-  
low it to be referred to as "Rethierism."

"The more advanced painting of the  
present age," he says, "has so far pro-  
gressed as to be able to delineate mental  
phenomena. But these schools of paint-  
ing are unable to exhibit anything de-  
cisively and analytically as to the origin  
of things and the substance of the mind.  
They only deceive themselves and others  
through unsatisfactory self-affirmations.  
I, who found it impossible to conform to  
this state of unreason, have at last ar-  
rived at this my art, Rethierism, or  
spiritistic-etheric art, through purest  
instinct and by means of a conscious  
effort. Prior to this I was a cubist, and  
even willingly risking physical safety, I  
was thus saved."

"Rethierism is an artificiality of hu-  
man life."

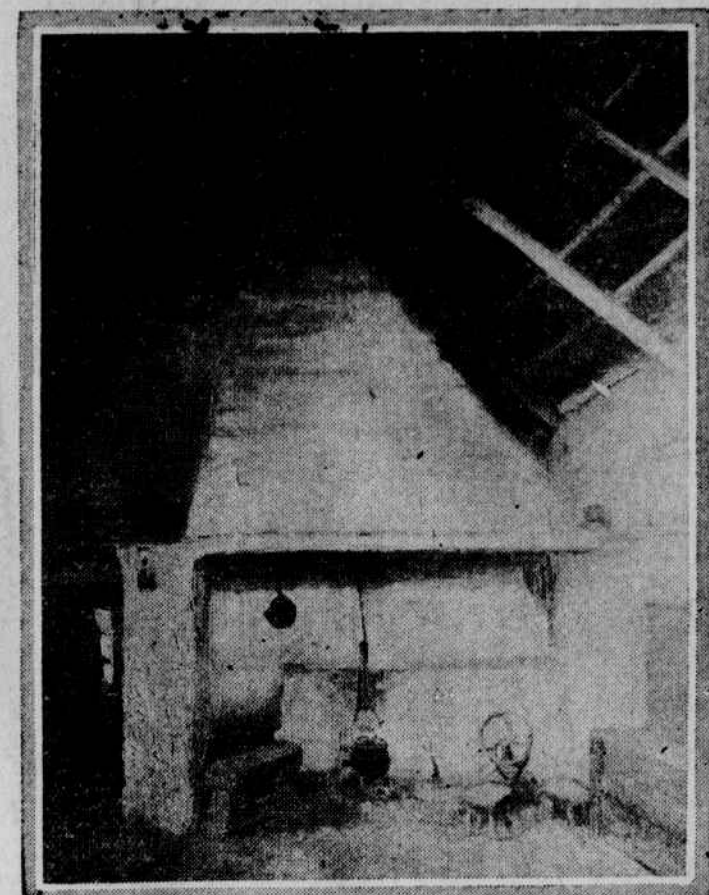
"Rethierism is a beautification of all  
things material and immaterial."  
The above are excerpts from a  
brochure by Mr. Koume that accompa-  
nies the exhibition. In the complete  
diagram of his art, which is a diagram  
of the ever changing realms of modern  
science and that seems vaguely fa-  
miliar to the casual readers of the best  
newspapers of the day, but this is of-  
ficially by references to self-  
negation and our brotherhood with all  
forms of animal life that indicate Mr.  
Koume's Buddhist beginnings.

Two quotations from Mr. Koume's ex-  
planatory brochure are appended. They breathe an un-  
usual purity, that it is to be hoped, will  
be the result of his art.

## NOTES OF THE ART WORLD.

The following interesting reference to  
the activities of Mr. Winston Churchill  
is from the London letter to the Ameri-  
can Art News:

It is not often that painting and pol-  
itics fraternize successfully. Mr. Winston  
Churchill, however, proves an exception  
to this, as to most rules. Not long ago  
he burst upon a surprised world as an  
artist of some considerable individuality,  
though naturally a little lacking in tech-  
nique. One regards the phenomenon as  
a mere vagary of brilliance and hardly  
expected developments. Since then de-  
velopments have occurred. Under the  
name of Charles Morin, Mr. Churchill  
has been holding an exhibition in the  
Rue Royale, Paris, where he is winning  
considerable "ludos," and certain of the  
works, according to rumor, have been  
already disposed of to an eminent col-  
lector. Seascapes with storm-laden skies,  
and others in which more smiling effects  
of nature have been achieved, are among  
the most successful of his works, but  
the artist, ever sighing for more worlds  
to conquer, is to give, it is said, another  
exhibition later on, wherein his versa-  
tility will express itself in yet more  
varied form. Perchance one will hear  
that he is forming a political alliance  
with the art world. So may the fates of  
nations be affected.



AN IRISH INTERIOR, BY F. O'MALLEY. FERRARIS GALLERIES.

not be lost upon the artist's cubistic  
conferences.

"Such artists who are conscientious  
enough to live in truth and purity should  
bravely renounce all those petty ingenu-  
ities, learned from conventions and listen  
to the voice of conscience. For these petty  
ingenuities only tend to deceive others as  
well as the artists themselves."

"Although we are determined to part  
with the shallow self-affirmatory modes  
of representation taught to us from his-  
torical education, so pertinacious are we  
men that we feel much grudge to do  
away with those skills which have been  
our companions years long. But these  
earnest artists who have once listened to  
the precious voice of conscience cannot  
but renounce all grudge to live the pure  
and true life of enlightened artists."

"One's work of art is, so to speak, a  
fragment or detachment of one's own  
life. Therefore works of art that are  
not in earnest and falsely represented  
so many useless cuttings away of the  
artist's life. An artist, if he fears death,  
cannot execute (growing) works. But,  
to think of death without any (growing)  
work, this is far more unbearable in-  
deed."

"Such artists who fear death and at  
the same time fear the appearance of  
their growing works—these have no  
right to exist in the noble world of art  
brothers."

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The Montross Galleries announce that  
owing to the continued demand it has  
been decided to place the collection of  
Van Gogh pictures and drawings again  
in view beginning February 8 and the  
exhibition will be free to the public.

In the Washington Evening Star of  
February 1 the following announcement  
appeared:

A gift of \$100,000 to the Corcoran  
Gallery of Art, made by former Senator  
William A. Clark of Montana, and  
announced following the annual meeting  
of the board of trustees of the institution  
yesterday, ever signifying for more worlds  
to conquer, is to give, it is said, another  
exhibition later on, wherein his versa-  
tility will express itself in yet more  
varied form. Perchance one will hear  
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The first of these exhibitions opened  
in the Corcoran Gallery in February,  
1907, at which time Senator Clark gave  
the sum of \$1,000 for the first prize.  
These events have occurred biennially  
ever since, and at all of the subsequent  
exhibitions Senator Clark has donated  
\$5,000 for the "William A. Clark prize  
awards," the amounts of the four prizes  
being as follows: First, \$2,000; second,  
\$1,500; third, \$1,000, and fourth, \$500.  
making a total of \$5,000.

The specific conditions of the adminis-  
tration of Senator Clark's gift have not  
yet been definitely settled, but it is  
understood that the amount of the four  
prizes will remain the same as they have  
been in the past, and such balance as  
may be received from the investment  
will possibly be used for the purchase of  
new paintings. The collection of Van  
Gogh pictures to become part of the per-  
manent collection of the Corcoran Gallery;  
or for some other purpose for the ad-  
vancement of the work of American  
artists.

The prizes which Senator Clark has  
heretofore given are, it is understood,  
the most liberal offered at any art ex-  
hibition in the country. If not in the  
world.

The recent photographic work of Al-  
fred Stieglitz is to be shown to-day at a  
private view in the Anderson Galleries.  
To-morrow and on the following days  
the collection will be accessible to the  
public.

Mr. D. G. Kellekin has loaned his  
private collection of modern paintings to  
the Brooklyn Museum. It has been in-  
stalled in two alcoves of the long East-  
ern picture gallery, third floor, and will  
be opened to the public on Sunday, Feb-  
ruary 6. The collection is mainly one of  
oil paintings, but also includes some  
pastels, water colors and drawings. The  
following artists are represented: Gaus-  
sain (one example), Matisse (four),  
Renoir (thirteen), Bonnard (eight),  
Cezanne (four), Degas (eight), Vuillard

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